WELCOME TO THE LAND OF OPPORTUNITY

I Think We're Starting To Enjoy This....

"NOW THAT WE HAVE SMART BOMBS WE HAVEN'T ANYTHING TO WORRY ABOUT..."

In order to gain control of your life... You have to turn the correct knob!

Volume Bass Treble Politics War Conflict Death

Grinding down the other four billion people into a giant grist mill

In these troubled times, please treat all people of Arabic descent as humanely as possible.

PLEASE NOTE: WRUW DOES BROADCAST IN STEREO WITH MULTI-CULTURAL FREQUENCIES.

WHAT'S YOUR STEREOTYPE? Aren't we just a little too, Nationalistic???

Look At How You Abuse Us...

© 1990 K. WILLIAMS

INSIDE THESE PAGES, YOU CAN FIND:

WRUW

Community Radio serving Cleveland, Ohio Area

Spring Program Guide '91

Our Spring Schedule • Station News • Social Distortion & Cris Williamson Interviews and Our Annual Survey Results!!!

WRUW 91.1 FM SPRING PROGRAM GUIDE, 1991

WRUW-FM is the student-run radio station of Case Western Reserve University. WRUW is dedicated to innovative and diversified music, and programs of community interest.

WRUW EXECUTIVE STAFF:

General Manager	Dor Koch
Program Director	April Swieconek
Asst. Program Director	Steve Hunder
Music Director	Wade Tolleson
Public Affairs Director	David Caban
Traffic Director	Harold Henderson
Business Manager	David Hill
Underwriting Director	Brian Davis
Production Director	Joe Riznar
Training Director	Jen Sedwick
Public Service Director	Neal Filsinger
Public Service Asst.	Barbara Peterson
Concert Promotions	Vicki Korosi
Press Relations	Seth I. Rich
Alumni Director	Dave Newman-Wilson
Station Advisor	P.G. Lind
Chief Engineer	Phil Way
Technical Director	Chuck Poulton
Technical Staff	Kevin Nose
	Jerry Szoka
	Eric Richardson

PROGRAM GUIDE STAFF:

Editors	Seth I. Rich
	Dor Koch
	Steve Hunder
	Josette Farah
	Kevin Williams
With Help From...	Joe Banks David Caban,
	Rich Lowe

Circulation: 9,000
Printed by P.M. Graphics, Twinsburg, Ohio
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Dear Radio Receiver,

Reflecting upon the past twenty-five years, WRUW has undergone change and growth as a community radio station at Case Western Reserve University. Our programmers are dedicated to providing you with a variety of diverse programming.

We continue to experience this growth as we head into our Tenth Annual Telethon. It will begin Monday, March 4th at 2:00 a.m. and runs through Sunday March 10th. The money from this year's telethon will go to future improvements of the on-air studio, purchasing more Digital Audio Tape (DAT) equipment, and increasing our CD library space. Thanks to you, last year's telethon enabled WRUW to purchase a new Remote Control Transmitter, a second DAT deck, and explore the possibility of getting a new studio console board. Look for this new addition later this Spring.

We are in the planning stages of our eleventh Studio-A-Rama. If you are a local band wanting to participate this year, please submit your demo tape by June 1, 1991 to WRUW Studio-A-Rama 11220 Bellflower Rd. Cleveland Oh, 44106.

Finally, WRUW would like to wish Bill Anderson, a community volunteer/programmer for twenty-one years, the best in his future endeavors as he leaves the Cleveland area.

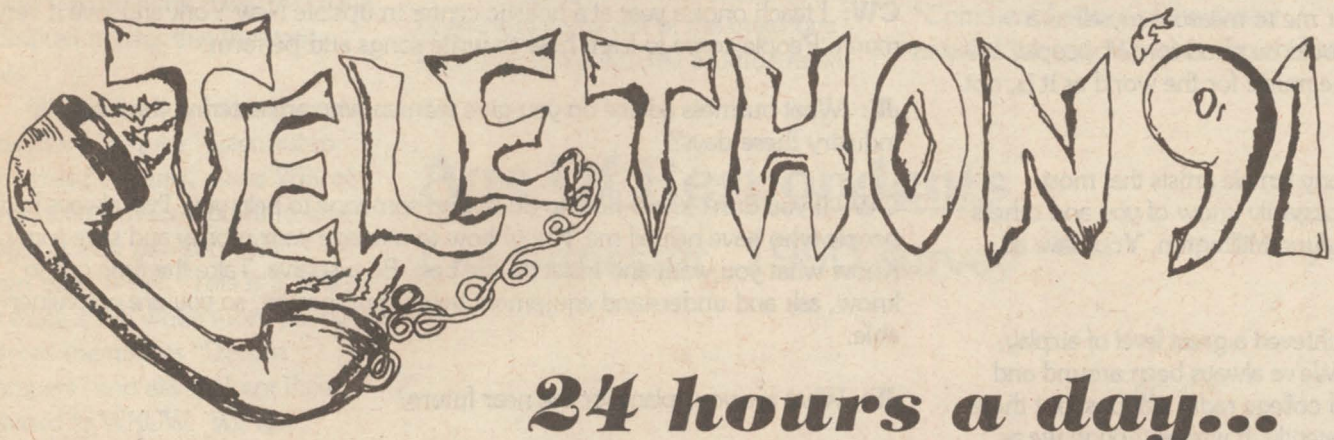
Take a good look at our new Program Guide format. Tell us what you think... Send us your ideas, comments, and submissions for future Program Guide issues.

Your Wave Length...
-WRUW

WRUW would like to thank the following businesses for underwriting selected programs in support of the station.

Barking Spider
11310 Juniper Road, 421-2863
Body Language
3291 W. 115th Street, 251-3330
Caribbean Sea Restuarant
14901 Euclid Avenue, 681-9990
Club Body Center
1448 W. 32nd Street, 961-2727
Club Isabella
2025 Abington Road, 229-1177
Coventry Cats
1824 Coventry Road, 321-3033
The Difference
510 Euclid Avenue, 623-1006
Gifts of Athena
2199 Lee Road, 371-1937
Goose Acres Folk Music
2175 Cornell Road, 791-5111
High Tide Rock Bottom
1824 Coventry Road, 321-8500
The Improvisation
2000 Sycamore Street, 696-7723
Kool Runnin' Products
16135 Euclid Avenue, 851-4540
Major Hooples River Bed Cafe
1930 Columbus Road, 575-0483
Mind, Body, and Soul
P.O. Box 23042, Euclid 261-2610
Sterle's Slovenian Countryhouse
1401 East 55th, 881-4181
Story Tape Video
2252 Lee Road, 371-0088
Waldorf Towers
2300 Overlook Road, 791-8547

When doing business with these establishments, please thank them for their support of WRUW. If you or your business is interested in being an Underwriter of WRUW's programming, please contact Brian Davis, our Underwriting Director, for information on our current rates. Our phone number is 368-2207.



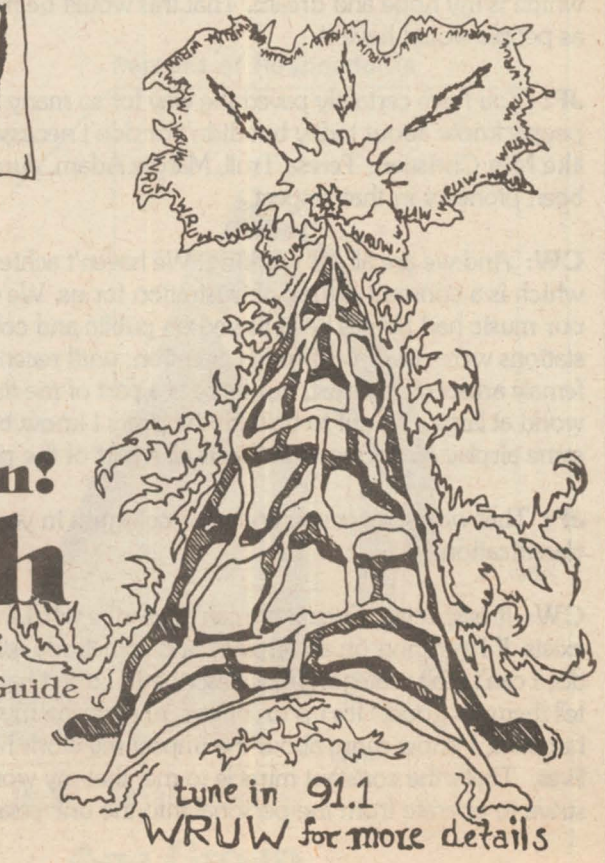
24 hours a day...

***Phone* 368-2208 to pledge a donation!**

March 4th — 10th

For the listed amount, you can receive the following premiums:

$10 A button, bumper sticker, and a one-year subscription to the Program Guide
$15 Movie Passes to the CWRU film Society
$20 A WRUW T-shirt or ceramic coffee mug
$25 Any LP or cassete from the our premium list
$30 A WRUW sweatshirt
$35 Any Compact Disc from our premium list
$50 30 minutes of air-time on a show of your choice
...plus a wealth of other items to be announced during the fundraiser!



Cris Williamson

a pioneer in her own time.

The following are excerpts from a January 30, 1991 phone interview with female singer/songwriter Cris Williamson. Cris was interviewed by Josette Farah, one of WRUW's women's music programmers.

JF: What musical training have you had?

CW: I was born in South Dakota but raised primarily in Wyoming and Colorado. From the time I was six years old I took piano lessons up through the seventh grade. Then I started taking voice lessons from local teachers. I attended the University of Denver and continued to take elective courses in voice, although I majored in English to focus more on reading and writing. When I graduated I set out for Northern California and sang in various clubs.

JF: How did you develop an interest in the women's music arena versus some other genre?

CW: I read a lot and listen to all kinds of music. Describing my own music is difficult, since it is an amalgamation of everything I've ever heard, read, and places I've been to. Like a sponge, I have absorbed much and have given much of that back into my music.

Women's music caught up to me in Washington when Meg Christian came up and asked me what I thought of women's music. I had no idea what she meant—music *by* women? *For* women? What? She had a theory that women created music differently. A large portion of the audiences I played to were women, particularly college audiences. When Meg and I started performing together and the women's audience started getting larger, we started doing women only concerts for awhile—something I had never done. My interest in that lasted only for awhile, since there was no way for me to measure myself as a growing artist. I needed to know if my music would be good for *all* people, which is my hope and dream. That this would be music for the world as it is, not as people would have it.

JF: You have certainly paved the way for so many female artists that most people know about today but didn't or don't necessarily know of you and others like Meg Christian, Teresa Trull, Margie Adam, June Millington. You have all been pioneers in that respect.

CW: And we are all still working. We haven't achieved a great level of airplay, which is a constant source of frustration for us. We've always been around and our music had always been played on public and college radio stations, but these stations were never paid much attention, until recently. It was as though we as female artists didn't exist, but there is a part of me that wants to belong to the world at large. I want to be with the peers I know but we still don't share the same airplay. Working with this is all a part of the pioneering work we do.

JF: That work places you and your collegues in your own special classification.

CW: It *is* special. Even if we can't describe what the classification is, we know it exists. If I'm riding on an airplane and somebody asks me what *kind* of music I do, I can't really categorize or describe it. I don't have a ready answer and I just tell them it's good. It's up to *others* to describe my music and style. When that happens, I know more about the impact my work has had on people and their lives. That's the constant miracle to me; that my work is valuable to others as I strive to operate from the personal into the universal realm.

JF: How political are you and how do you incorporate those issues into your music and writing?

CW: The issues are all extensions of my life and what I believe. I am conscious of ecology, recycling, energy usage and other large issues as they boil down to individual living. I try to keep a balance because you can't fix everything. I operate out of the amount of energy I have and what I want to put back in.

I was trained in the Methodist Church and we gave 10% of our income back to the church. I like the idea of tithing and putting back. I also do work with Native issues, and am there when they need me. I help sell rugs at my concerts for The Weavers of Big Mountain, which is a small thing but helpful to them. A small amount of money can go a long way. In every community, there is some way each of us can do something to help others.

JF: What has been the greatest obstacle in your career?

CW: The fact that I do not get a lot of airplay or have the money to play a larger game. I really hate the game and want it to change. That's what makes me political. Olivia Records and the other small record companies are alternatives to that bad game. Olivia buys and sells too, but there is something different about it. We don't have a lot of money to waste. We are worth our weight and more. Sometimes I get very frustrated when I see women in their twenties starting to hit it real big. When I was young I wanted to be an artist who lasted for a very long time on my own terms. I'm doing that. I love my work and have the wisdom that comes with longevity.

JF: Who has been your most supportive role model and been with you through your career struggles?

CW: I am really rich in friendships. I have many people I can call upon, including my family. The town I grew up in Wyoming is very supportive and proud. When I played there last year in December, the room was packed with people who had known me since I was in the third grade. The feeling there was probably one of the most splendid experiences in my life. I am very fortunate in the sense that I have lots of support.

JF: Which of your thirteen releases is your favorite?

CW: It's hard to say, there are some I am incredibly proud of. I look at "The Changer and The Changed" album in amazement because I was working in the dark. I just threw out a bunch of ideas and they somehow gelled and made a difference. I also think my succeeding albums have been equally powerful and will grow on people through the years. I just don't know that anything will ever have the impact of "The Changer and The Changer". As an artist, if you make one classic in your life, then I think you're doing well. I am very proud of certain songs I worked hard on like "Pieces of Pangaea" (from the 1987 release "Wolf Moon"). It's a song not a lot of people understand.

JF: Are you presently teaching music?

CW: I teach once a year at a holistic center in upstate New York and love it very much. People come to learn how to write songs and perform.

JF: What business advice do you give women who are entering the music industry these days?

CW: If you don't know how to do it, find someone to help you. I've always had people who have helped me. Know how to manage your money and save some. Know what you want and insist on the best. Be assertive. Take the time out to know, ask and understand equipment before purchasing, so you are not vulnerable.

JF: What are your plans for the near future?

CW: I plan to continue writing and hope to produce a new album. I want to create sequels to "Lumiere" (a science-fantasy fable album for children), and perhaps get into other venues such as product marketing.

Chris Williamson has thirteen record releases out on the Olivia Records label. She will be celebrating the fifteenth anniversary of her "The Changer and The Changed" album by performing in a solo concert at Carnegie Hall in New York City on Saturday, May 18, 1991.

The Results of Our Fifth Annual Listener Survey

by David Caban

Top Ten Music Preferences
among survey respondents 1986–1990

	1986	1987	1988	1989	1990
1.	New Wave	New Wave	Blues	Blues	Blues
2.	Progressive Rock	Prog. Rock	New Wave	New Wave	Folk
3.	Classical	Classical	Prog. Rock	Classical	Classical
4.	Blues	Comedy	Classical	Prog. Rock	International
5.	Jazz	Avant Garde	Comedy	Comedy	Comedy
6.	Avant Garde	Blues	Oldies	Jazz	Prog. Rock
7.	Oldies	New Age	Avant Garde	Avant Garde	Experimental
8.	Punk	Punk	Reggae	Oldies	Jazz
9.	International	Jazz	Jazz	Reggae	Bluegrass
10.	Folk	Reggae	Folk	Folk	Country

In the Fall 1990 Program Guide, WRUW printed the Fifth Annual Listener Survey in order to get listener feedback on the station's programming efforts. As is the custom we've followed for the past four years, we've assembled most of the results and now present our 1990 findings compared to the data from past years.

General Information

The most stunning part of the results shows that we've had the "oldest" response ever. In 1986, the bulk of the survey responses (41%) came from people ages 18 to 25. In 1990, only 19% of the respondents were 18 to 25. Most 1990 respondents (43%) were ages 36 to 50. The older response may explain why Blues, Folk, Classical, and International musics ranked the highest in music preferences among the survey respondents. It might also explain why Heavy Metal and Urban/Funk music were the most disliked musics that the station presents.

We've also seen a progression towards more "regular" listenership over the past five years. Over 75% of the respondents make a point to tune in to hear at least one particular program every week. This is a 10% increase since 1986 when more people considered themselves "Devout Worshippers" and always kept their radio tuned to WRUW. We also verified last year's results that most survey respondents (59%) listen to WRUW for three to eight hours every week, and each time they listen, they listen for a half-hour to an hour at a time depending on the program.

Also, after three years of being rated an "8.1" out of "10" in terms of music diversity, the station's rating among survey respondents climbed to "8.4." It only went up a little, but at least it didn't go down. The Public Affairs programming rating also increased, but much more measurably. After a low of 6.5 in 1986, Public Affairs programs rated an 8.1 in 1990.

At first glance, it seems that we could really use some of the general respondent information for programming shows in different timeslots. However, the information gathered in the 1990 Survey reveals the basic truth we've known for the past four years: the survey is biased by whichever music programmers encourage listeners to fill out the Survey and send it in. In 1986, "rock" music programmers promoted the Survey. In 1990, Folk & Blues music programmers promoted harder. So the only information we can really get from the statistics is what listeners of a certain age group like and dislike about WRUW. It is refreshing to note, however, that 64% of the respondents had never filled out a WRUW Listener Survey before.

The Live Music Concerts

A small (but interesting) group of statistics came out of the questions regarding the July1990 StudioArama and the August 1990 First Folk & International Festival. The information will prove useful for this year's concerts.

For the 1990 StudioArama, 61% of the survey respondents knew about the concert, however only 25% actually attended or even listened to the simulcast.

The results for the Folk & International Festival were almost identical. Although 55% knew about the concert, only 26% actually attended or listened to the simulcast.

The questions also indicated that most of those who knew about either concert had heard about them through WRUW's on-air promotions. (That indicates where we should really concentrate our efforts in the future.)

In Conclusion

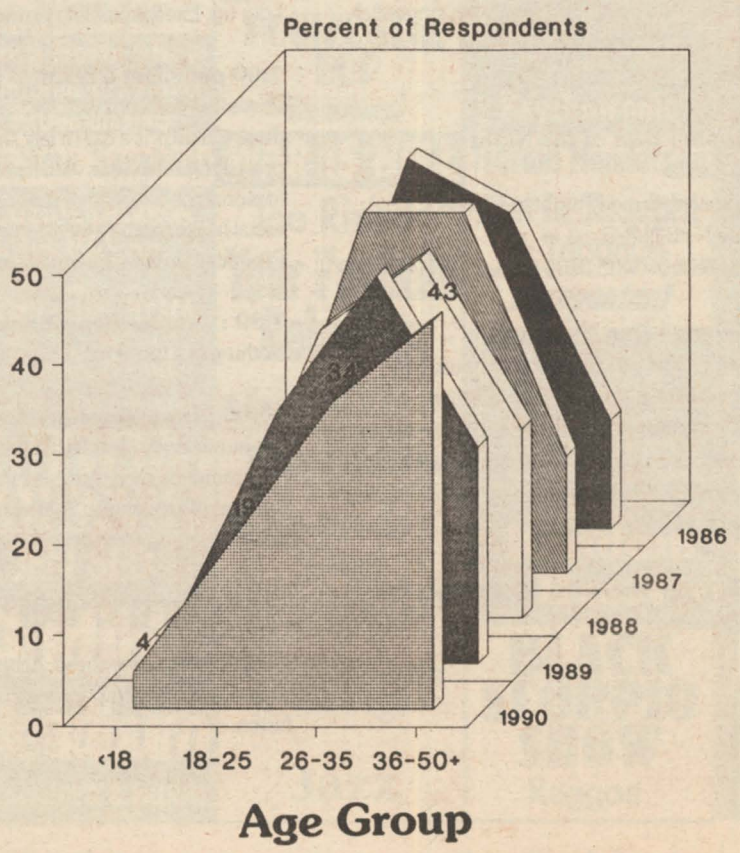
As has happened every year, we find that whatever one person may like, another person may loathe. The "Comments" space of the survey revealed the typical gamut of responses from "You should narrow down the music choices" to "I love the extreme diversity. I don't like everything, but I love the fact you cover all the bases."

Most of the real analysis of the data reveals helpful information for the station's personnel to consider when developing promotional announcements and when scheduling shows in January, May, and September. Some of the information will be used to help us in our dealing with record companies and with local businesses to gather program sponsors. All of the comments you made were valuable and we thank you for the feedback on how we're serving your listening needs.

If you didn't get the chance to fill out a survey, we would still like to hear your comments on our programming.

Please write to us at:
WRUW-FM Letters
11220 Bellflower Road
Cleveland, OH 44106

Age Of Respondents
Fall semester, 1990 survey



SPRING PROGRAM DESCRIPTIONS

SUNDAY

2:00 am: The Upper Left Corner
neB
Position is meaningless. Here and there are the same place. A Circle Has No End. Red, Yellow, Blue, Brown, Yellow on Brown, and White on Blue. Amon Duul II to John Zorn.

5:00 am: The Acid Filibuster
Dan Turner
Music for all states.

8:00 am : Music of Changes
Dave Ernest
What is dissonance, anyway?

10:00 : The Blue Guitar
Marty Gulaian
They said, "You play a blue guitar.
You do not play things as they are."
The man replied, "Things as they are are changed upon the blue guitar."

Noon : Sunday Matinee
David Caban
Two hours of glitter, razzle-dazzle, tap dancing, and soundtracks. A different overture each week, plus an "intermission" half-way through. It's the only
way to go to the theater without leaving home. Listen for specials!

2:00 pm : White Boys Lost in the Blues
Eric & Chuck
Blues from the Mississippi Delta to Chicago's West Side. New blues, old blues, all kinds of blues.

5:00 : Raw Materials and Residuals
Steve Hunder
Journeys into far away communities or far out jazz and whatever may lie between them.

7:00 pm : Definitely Downtown
Don Sebian
Jazz for early Sunday evening, featuring bebop, hard bop, and post bop, along with tangential excursions into the blues, big band, and avant-garde.

9:00 pm : Beat of the Night
Jerry Szoka
Dance every Sunday night to Cleveland's only House-N-Hi-N-R-G club style show with Jerry Szoka.

11:00 pm : Ken Nordine
Sit back, close your eyes and examine consciousness from a different perspective. Train-of-thought meanderings on everything from clocks and colors to silk acetate socks and electromagnetic waves. Don't be afraid. It's your old pal Ken.

11:30 pm : There's A Riot Going On
John Meadows

MONDAY

2:00 am : Pieces of Lint
Dan Thompson

5:00 am : Space Flight
John Husemoller

7:00 : Death Race 2000
Machine Gun Joe
Currently, underground music does not have as solid an identity as it did in the early '80's. However, the '90's hold many surprises. New Musiks for the Last Decade.

9:00 am : Polka Changed My LifeToday
Gary Rozak
Polka Energy to start your week. Upbeat polka and 2-step music that will shake you out of the Monday morning Blaz.

11:00 am : Like It Is
Host Bob Franklin and his guests focus on the African American community in these weekly examinations of relevant contemporary issues and their potential effects.

11:30 am : Blues Hideaway
Cadallac Fats & Hollywood Slim
Cadillac & Hollywood play all the Blues, the ancient and the modern, from the country to the city, from the Delta, the Territories and the Piedmont/Eastern Seaboard; the best Blues from America and Britain.

2:00 pm : Scratch Your Brain
Melissa Pollack
Scratch Your Brain is loud, obnoxious music with gruesome song titles and sick band names. It's scary noise that Mom won't like and the neighbors will complain about. Actually, Scratch Your Brain is Thrash/Funk Hardcore Grind-metal, but either description is accurate, depending on your taste. Crank it and enjoy, or turn it off and leave the rest of us alone!

5:00 pm : Buck's Fizz
Terry
A weekly fender-bender that could include rock, polka, industrial, international and whatever else I dig up. Except possibly jarring transitions.

7:00 pm : Just Chillin'
Presented live from WRUW,
Just Chillin' is a call-in talk show presenting interviews with local Cleveland professionals on a variety of teen-related health and social health topics.
Produced by the Cleveland Health Dept.

7:30 : Annies Blues Show
Nothing but the blues.

10:00 : Local Anesthetic
Get numb every Monday Night. Different Programmers each week will showcase all varieties of local music, including our live DAT recordings

11:00 : Naugahyde Reality
Dennis Sichner
The best of straight-ahead, bebop and mainstream jazz with temporary excursions into jazz fusion.

TUESDAY

2:00 : L'auricle du Matin
Laura
Kaleidoscopic dance. Dizzy, centripetal movement. Whaddya get when you cross SF with Detroit? Is it fit for Monet? MONEY? (F the rich; underground rules!) Join us for the cosmic, 100% fun abyss of past and (?) present (?) flower power. We're not talking GD or political overdose. This is the real thing. Klof and folkolkay.

5:00 am : Snake Drill Immaculate
Sean Carney
Pure meat and blood and hair.

7:00 am : Sirens
Miki
Mostly music from Women's Artists, plus whatever.

9:00 am Catherine Wheel
Dor
Queer music for queer people.
Featuring new music, occasional noise, and lots of spontaniety...with folk and international in there somewhere.

11:00 : Voices Of Our World
News from Zimbabwe, Nicaragua, the Philippines, and 27 other Third World countries. First-hand, accurate interviews with the people who live and work in those countries helping to reveal how Third World problems increasingly impact the lives of Americans.
Produced by the Maryknoll Missioners.

11:30 am : Discount Diabolism
Laura
"A spooky post-industrial mix for the musically pious"

2:00 pm : Intensified Gab
Glenn Barth
Good lovin' music

5:00 pm : In Search Of My Lost Soul
Cushmere
Funk & rappy stuff for the freaks.
So jump on the big train sugar bear and don't forget ya jones! The resurrection of H.R. Funk-enstuff is in full effect... So where's the pound bud?

7:00 pm: Consider The Alternatives
An award-winning, thought-provoking weekly radio magazine. Offers fresh perspectives on the U.S. role in Central America and in Europe, and on our choices at home on issues like military spending, the economy, housing, and the homeless. Well-produced, insightful, and informative.

7:30 pm : The Wax Museum
Dave Brown
A mix of the rarest and greatest rock & roll and rhythm and blues from the 50's and early 60's. You'll hear R & B jumps, R & B ballads, rock & roll, rockabilly, instrumentals, and all other kinds of stuff that'll rock your soul.

10:00 pm : Chuckles Without Chuck
One hour of stand-up comedy and some novelty songs. Everything from Dick Gregory to Bobcat Goldthwait, including alternative comedians and some live recordings.
WARNING: ALL COMEDY IS SCREENED BY PENTAGON NEWSPEAK OFFICIALS BEFORE IT IS AIRED, THEN EDITED BY OUR FCC STAFF TO TAKE OUT THE EXPLICIT LYRICS. YOU WILL HEAR ONLY SANITIZED COMEDY.

11:00 PM : Gratuitous Pictures of Penises
Ronk
Zippo lighters are very nice, but they leave one open to the dreaded curse of ***Zippo Tricks***. These "tricks" are amusing at first, but soon ***and very soon*** they take on the annoying status of ***nervous habits,*** and make everyone in your immediate presense want to ***wring your fool neck***.

WEDNESDAY

2:00 am : Metal Health Clinic
Dr. Metal
Do you want to rock? Then turn to the Doc! Doctor Heavy Metal will play all your rock favorites from pretty boy metal to speed metal—and everything in between! Sure you could sleep in Wednesday mornings, but wouldn't you rather bang your head with the best?

5:00 am : Rockability
Colleen
Raw, early- morning mix of 50's and revival rockabilly

7:00 am : Reconfigurations
Barbara Petersen
Letting the intense, sometimes tormented souls of jazz infiltrate you.

9:00 am : Bald Chicks In Bikinis
Vicki Korosi
The Continuing saga of...

11:00 am : 51 Percent
Since every WRUW Wednesday features seven programs hosted by women, we have a special half-hour to explore not only the political and social issues of particular concern to women, who are now the majority gender, but also to look at how the news of the day affects women, and how women affect the news.

11:30 : Liquid Peppermints
Bev
Want candy without the calories?
Then tune in weekly for your share of Liquid Peppermints—an assortment of new age flavoured candy for your ears.

2:00 pm : Head Cheese & Hand Grenades
Jen Lennon
Music, depending on my mood.
Requests appreciated, but no Top 40—please!

1991

WRUW SPRING PROGRAM GUIDE

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
2	neB The Upper Left Corner 30° out of phase	Dan Thompson Pieces Of Lint FUZZY	LAURA L'auracle du Matin PSYCHEDELIC	DR. METAL METAL HEALTH CLINIC Heavy Metal	JAR 1001 STAY AWAKE SCREAMING BANANAS Sonic Chaos	James Lamar The Emmet Frazier Show Depth Squad	NEAL DARE WAVES NIGHT-TIME MUSIC	2
3								3
4								4
5	Dan Turner The Acid Filibuster Music for all states	Machine Gun Joe DEATH RACE 2000 NEW MUSIK FOR THE LAST DECADE	Sean Carney SNAKE DRILL IMMACULATE Light cocktail jazz/thrash	COLLEEN Rockability 50's & ROCKABILLY	Dave Martin RAINBOW SOUP New Age Space Rock, etc.	Cousin Seth Paramecia And Other Parking Places Folk and Suchlike	WADE diversified, inc. Freeform	5
6								6
7			MIKI Sirens Women Artists	Barbara Peterson Reconfigurations Jazzish	TRESPASSERS W PETE Different			7
8	Dave Ernst Music Of Changes Atonal							8
9		Gary Rozak Polka Changed My Life, Today Polka, et al.	DOR Catherine Wheel Subterranean	Vicki Korosi Bald Chicks In Bikinis more new releases	MARLA Cheezy Disco Dance/New	MIKE Tri-Metacarpal Lip Squish Thpppt!		9
10	THE BLUE GUITAR NOT BLUES						Finnegan's Wake	10
11		LIKE IT IS	Voices Of Our World	51 PERCENT	Bumbly Pool	Environment Show	Cousins Jimmie & Gretchen Wilson	11
N	David Caban SUNDAY MATINEE MUSICALS	Cadillac Fats & Hollywood Slim BLUES HIDEAWAY all the blues	LAURA DISCOUNT DIABOLISM GOTHIC/INDUSTRIAL	bev LIQUID PEPPERMINTS Ear Candy	Ned McGowan Probability Jazz Based On Jazz	Julia Coté WAKE UP OR DIE RIGHT Howzzat grab ya	Roll Away The Dew Country & Folk	N
1								1
2	Eric & Chuck White Boys Lost In The Blues	Melissa Pollack Scratch Your Brain LOUD-VERY LOUD	Glenn Barth INTENSIFIED GAB Good Lovin' Music	Jen Lennon HEAD CHEESE & HAND GRENADES Expectorant	Stanley Shmia Think again... and again... and again... COLLEGE(?)	PRINCE STRAIGHT TO THE HEAD Reggae Live And Wicked	LIVE FROM CLEVELAND	2
3					Larry Collins News To Me		RICH LOWE NIGHT OF THE LIVING DREAD REGGAE	3
4					No Boundaries			4
5	Steve Hunder Raw Materials & Residuals Rockless	TERRY Buck's Fizz dis' order	CUSHMERE In Search Of My Lost Soul H.R. Funkenstuff	Martin J. Drabik N Expect Nothing	Greg Holtz Show NATIONALITIES RADIO PROGRAMMING	April Swieconek THE HORIZONTAL BOP Shameless	Scott Larson That's How I Escaped My Certain Fate... Psychotronic	5
6								6
7	Don Sebian Definitely Downtown Jazz	Just Chillin'	Consider Alternatives	GAYWAVES	Southern Songbirds	WAR IS HELL	Harold Henderson Lost In Thought & Tobacco Unrepentant	7
8		ANNE'S BLUES SHOW ...nothing but the blues	Dave Brown The Wax Museum Moldies	Sue Jaconetta NUCLEAR ECSTASY Nue Stuff	Cuzins Dave & John Wilson When The Roses Bloom Again COUNTRY ROOTS & BRANCHES	Joe Riznar Your Favorite Rebellion a Rockin' & a Reelin'		8
9	Jerry Szoka Beat of the Night Dance Music						Bird Calls Random Hosts	9
10		LOCAL ANESTHETIC	CHUCKLES WITHOUT CHUCK	Global Taxi	MILITANT LARYNXES	Jim Szabo Down By The Cuyahoga Jazz Calendar At Midnight Jazz		10
11	KEN NORDINE John Meadows There's A Riot Going On... F.U.N.K.	Dennis Sichner Naugahyde Reality Jazz	RONK Gratuitous Pictures Of Penises TheftMusic	JOSETTE Allergic ♀ To The Mainstream Women's Music	JEN SED Audible Headburn SCRATCHED & BURNT		BLACK SCORPIO SHOW Reggae	11
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Kinda makes your head spin, huh?...With diverse programming, like this, every week, you gotta stay tuned in!

MORE PROGRAM DESCRIPTIONS

5:00 pm : N
Martin Drabik

7:00 pm : GayWaves
Produced by local community volunteers, GayWaves presents news and information pertinent to Cleveland's lesbian and gay communities. Provides updates on AIDS and homophobia, a weekly listing of TV programs presenting gay issues, a bi-weekly lesbian & feminist segment and a community calendar of gay events and services.

7:30 pm : Nuclear Ecstasy
Sue
Tune in Wednesday evenings for
nu music that will send your nuclei into fits of ecstasy.

10:00 pm : Global Taxi
Join a revolving band of WRUW programmers in an hour long exploration of international folk and cultural music. Each week will have a different focus and theme.

11:00 pm : Allergic To The Mainstream
Josette
"Women's music seeks to set an example by empowering others through a vocal and musical medium." Requets, please!

THURSDAY

2:00 am : 1001 Screaming Bananas JAR
"You know, Sid, I really like bananas... I mean, that's not profound or nothin'... Heck! We all do... but for me, it goes much more beyond that."

5:00 am : Rainbow Soup
Dave Martin
The tastiest cuts of some handpicked new releases mixed with a blend of 70's space rock, new age, heavenly, ethereal and uplifting sounds, with a few surprises thrown in for spice. Delicious! Even for breakfast.

7:00 am : Trespassers W
Pete Risser
If you take a rat that has been trained to solve highly complex mazes and place it in a maze that has no solution, it is said that the rat will crouch in a corner and chew off it's feet.

9:00 am : Cheezy Disco
Marla
Something old, something new, something borrowed, something blue—Wait! No Blues. Only happy music.

11:00 am : Bumbly Pool
Produced at WRUW, this is a program of children's stories and music to enlighten children of all ages.

11:30 am : Probability Jazz
Ned McGowan
Each week will contain a brief history of Jazz. Also, much other Jazz, Jazz influenced, and freeform music.

2:00 pm : Think Again... and again... and again...
Stanley Shmia
A Radio show hosted by a college student, playing college type music, on a college radio station(?).
Tune in for the latest in punk, progressive and new wave music. Presented in a friendly college atmosphere. Idle D.J. banter a must, experimentation with the art of radio as well.
EVERY WEEK AN EDUCATION

4:00 pm : News To Me
Larry Collins

6:00 pm : Greg Holtz

7:00 pm : Southern Songbirsds
A radio series focusing on the female pioneers of country and old time music. Each program is a portrait of a different artist, illustrating her unique contribution to the development of the genre. There is equal attention to music and interview, and the music ranges from traditional appalachian string music, to bluegrass, blues, and country.

7:30 pm : When the Roses Bloom Again
Cuzin's Dave and John Wilson
Country roots and branches(*) from all eras: old timey, bluegrass, rockabilily, Tex-Mex, Western swing, Cajun, Zydeco, ragtime, blues, Hawaiian, acid banjo and crabgrass.
(*) "They go out on a limb. -G. Rozak

10:00 pm : Militant Larynxes
"Spoken Word, can you believe it?"
-Katarina
Poetry, audio art, and spoken word from local, as well as nationally recorded artists.
"Poetry is a way of taking life by the throat."
-R. Frost

11:00 : Audible Headburn
Jen Sed
Trashed out industrial; those odd burring sounds; cranky noises and other late night audio sounds to climb the walls to.

FRIDAY

2:00 am : The Emmet Frazier Show
James Lamar
What are you thinking about—what's your mind saying? What are your inner depths saying to you
(+ you)? What makes people like you tick? What makes people like you go off...The handle? Who let **you** loose? (Who let you loose?)

5:00 am : Paramecia And Other Parking Places
Cousin Seth Wilson
Vladimir and Estragon still wait. They're in good company, though. Join us as we use folk music to travel through thoughts political and philisophical, psychedelic and just plain absurd. (Now four hours for your listening pleasures!)

9:00 am : Tri-Metacarpal Lipsquish
Mike

11:00 am : The Environmet Show
This weekly series brings together national experts to discuss the mounting crises facing our global and local environments, and examines the means to avert lurking potential disaster.

11:30 am : Wake Up or Die Right
Julia Cote
The hiatus is over. Booberry spew to rock your butt. Rap and chunks of funk and metal. This is a nasty mix... Let the bass go.

2:00 pm : Straight to the Head
Prince
Live and wicked.

5:00 pm : The Horizontal Bop
April Swieconek
Be-bopo, re-bop, oo-bop, sh-bam.
Mostly sh-bam.

7:00 pm : WAR IS HELL
The Persian Gulf crisis is not only tearing apart Iraqi families and society, it is entering the conscience of America as well. Join us as we explore, inward and outward damage of war in the age of high technology. Produced by Jordon Davis

7:30 pm : Your Favorite Rebellion
Joe Riznar
It's happy, sad, wild, and relaxed. WRUW"s longest running Rock program continues to baffle the world with a unique mix of new and old music. You'll hear Rockabilly, Techno-pop, Surf, Acid Punk, Doo-wop, Industrial Dance, and anything else that might fit. Special theme shows when the mood strikes.

10:00 pm : Down by the Cuyahoga
Jim Szabo
Q: Is Jazz as we know it Dead?
A: Well, I guess that all depends on WHAT you KNOW!
-Lester Bowie

SATURDAY

2:00 am : Dare Waves
Neal
Night-time music for those who walk among us.

6:00 am : diversified, inc.
Wade
A kaleidoscope of types and sounds of music, new and old, constanly searching for something interesting and different. Folk-based freeform ranging through blues, rock, jazz, country, R & B, international, avante-garde, etc.

10:00 am : Finnegan's Wake
Gretchen Wilson brings you an hour of Celtic, Canadian, Australian, and English Language folk music with lots of bagpipes.

11:00 am : Roll Away the Dew
Cousins Jimmie & Gretchen Wilson
This show features both contemporary and traditional folk music. We also mix in some country and bluegrass music, and occassionally reach back to the early days of country music.

2:00 pm : Live From Cleveland
Live music either direct from WRUW's studios or prerecorded elsewhere. All types of live music. Tune in and experience it live!

3:00 pm : Night of the Living Dread
Rich Lowe
Strictly reggae music.

5:00 pm : That's How I Escaped My Certain Fate
Scott Larson
Featuring fun random sounds dig from the far reaches of the WRUW record library, including jazz, folk, blues, bluegrass, international folk & pop, tortured chamber music, industrial noise and maybe a few things better left forgotten.
"I liked Throbbing Gristle for a different reason than I liked the Beatles, and I always wished there would have been a Throbbing Beatles, and there never was."
-Mark Mothersbaugh

7:00 pm : Lost in Thought and Tobacco
Harold Henderson
"Rock and roll is folk music, basically...'cause it's for folks." -Dan Zanes

9:00 pm : Sounds Enhanced
Tune in for this new show.

Midnight : The Black Scorpio Show
The Black Scorpio can be heard every Saturday at 12:00 midnight with the Scorpio live at the controls, playing the latest and greatest in Reggae, so tune in evry Saturday night. Catch it. It's the bomb.

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SOCIAL DISTORTION

The following is an interview with Mike Ness, lead singer/guitarist of Social Distortion. The interview was conducted by Colleen Cloherty of W.R.U.W. on January 31, 1991 at the Richfield Coliseum.

CC: How and when did Social Distortion get started, and when did each of your affiliations begin with the band.

MN: Well, we've been doing this 11 years now, and this our first arena tour. It's very different than what we're used to with playing in underground clubs, but it was kind of like the next indicated thing.

CC: How has this been successful for Social Distortion?

MN: Well it's like there there's a lot of people seeing us, literally hundreds of thousands of people who are seeing Social Distortion. First of all, it's almost like an instant credibility, because you've got these hippies out there, and people who probably used to hate punk rockers ten years ago. But we go on stage, we don't really look punk anymore, that's all long gone —I think, and now it's just the music. But we go out there and we look like...ya know...I don't know what we look like...what do we look like? Bikers? Lowriders? I don't know...

CC: Badboys?

MN: Badboys, that's it, and we go and we do our set. And it's like these people who would have never even heard of us. These aren't people who read Flipside Magazine or even Spin for that matter-you see? So mainly it's exposure.

CC: Where do you project Social Distortion to be in the future? Do you have any short-range or long-term goals?

MN: Well, we just want to keep touring and keep making records and keep doing what we want. The main thing is that we're happy in what we want to do, without having to make any compromises in our creativity or lifestyles. Well, you have to make compromises in your lifestyle. I mean, I wasn't ready to do this frigin' tour, ya know? I just landed from the last one. But, it's a job now and we gotta do it and we gotta get out there. But what I see in a long-term goal is Social Distortion becoming big, ya know, the biggest we can get. I mean I'd like to be doing what Neil Young is doing. You were in there and saw 15 thousand people. That's happenin'! That must be an awesome feeling. I know what it's like to go out in front of 5 thousand, and to me that's awesome! But, just to become big, that's all we ever wanted, and it's been a long, long road and it's not been easy.

CC: What would you classify Social Distortion's music as? If you could pick a song that best epitomizes the Social Distortion sound, what would it be?

MN: Well, it's hard to pick one song. I describe us as country, rockabilly, punk and blues. Each one of those influencing us equally. 'Cause we're not like a a lot of these bands that by the time they were 16 they heard a hardcore band and that was there influence. We had grown up with the Rolling Stones and David Bowie and then heard the Clash and the Pistols. I grew up around country music 'cause my dad played country and then in the past 6 or 7 years getting into the American thing because we were fed up with what was coming out of Britain. So it was like American roots, Chicago Blues, Delta Blues, early rockabilly, country and then... the Ramones. (Ness laughs)

CC: There are hints of rockabilly in some of your songs for example, "Like an Outlaw" and the "Ring of Fire" cover that you do. Are you involved in the rockabilly revival that's taking place right now?

MN: Absolutely! Of course! In other words, we don't need U2 to bring American music back to America. I've heard them quote that. And you know what?... Can I cuss on this?.. No I can't, huh...well all right. (he starts to laugh) Well, it's just that kids today, and it's a sad thing and I was just as guilty of it when I was 17, for not being in touch with our roots. It's like a lot of black kids today are almost ashamed of their roots. Ya know, the blues roots coming from the whole slavery thing. And white kids thinking that Motley Crue is their roots, or someting. It's a sad thing. To me, it's very important that people know it started here. It was white country and folk interwining with black blues, and as a result Rock & Roll being born. We feel very strong about keeping American History and American Roots. I think that started 6 or 7 years ago, when nothing good, in my opinion was coming out of England. I gave up on the British stuff after "Smash it Up" by the Damned was the last good thing I like from them and the Clash, well...ya know... I just decided to go to the source where it all began, and that was right here.

CC: Are there any clubs as far as getting rockabilly going in L.A.?

MN: Yeah, there's a pretty big blues and rockabilly scene in L.A. Unfortunately, they're just small clubs. But, it's not Ohio. In L.A., any night of the week you can pick someting do do, whether you want to go to a hardcore show, or if you want to see a blues band. There's a pretty wide area to cover between Orange county and L.A., there's a hunded clubs. So it's nice. I'm glad I live where I live.

CC: Actually, Cleveland has a pretty DECENT music scene believe it or not!

MN: Well I was speaking more in the terms of Dayton or Columbus.

CC: Oh, OK. Well, that's true. Being an all-male band, how do you feell about women in music?

MN: I love 'em! I'm a sucker for a girl with a good voice. I really am. Ya know what? I try not to be chauvinistic, and I can see how a girl when they're watching a band, and the guy can sing, it's real easy to be like...uh... I don't know the word I'm looking for. I've never really been asked this question. But I can see how it's real easy to be like... help me out here.

CC: You're on your own. (ha ha)

MN: Oh no.

CC: to "melt"?

MN: Yeah, I think it's pretty cool.

CC: This will be Social Distortion's 5th visit to Cleveland in the past 3 years. What do you like about Cleveland and how do you feel about Cleveland being the future home of the Rock & Roll Hall of Fame?

MN: Well, Cleveland's OK in the summer. (he laughs) I've never been in the snow before and I'll tell ya, I don't know how you do it? It was 76 degrees and sunny and delightful when we left L.A., but Cleveland's cool. I had some good seafood.

CC: What? Like raw Oysters?

MN: Yeah. Last time I was here I did. I really haven't gotten to see alot of it, so it's hard to say.

CC: Were you kind of suprised when you found out Cleveland was going to have the Rock & Roll Hall of Fame?

MN: Yeah! I had no idea about that...What is it?

CC: This is where Rock & Roll started Mike. You didn't know that? Right here, Cleveland. It's the Rock & Roll capitol of the world. Cleveland, Ohio. You didn't know that?

MN: Why? What bands have come from here?

CC: Oh man, we're not even going to go into that. Alan Freed..

MN: Who? Alan Freed? Oh, all-right. OK. Cleveland's happening.

CC: OK. Cleveland is a city that has many, many bands. What advice do you have for bands who are trying to "make it"?

MN: Well, you just have to hang in there, it's going to be a long ass road is all I can tell you. And don't get discouraged. Because if I had a dollar for everytime I've been discouraged, I'd be a rich man. It's very easy to get discouraged in this business. Especially when you're on tour. You do a good show one night, everything's happenin', the crowds happenin' and then the next night your level on stage is weird. You hear every mistake or the show doesn't sell out, and it's easy to be discouraged. I have this personality where I want life to always be orgasmic, and nothing in life is that way. So, you just have to accept that. It's alot of paitence and acceptance, and not giving up even though your head is telling you "This is it, I'm done".

CC: Right. I have heard you say before that people give up beacuse they feel they don't make it in their time.

What would you like the Cleveland listeners to know about Social Distortion?

MN: Well, I guess just come check us out, because we're pretty nice guys!

high tide rock bottom

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zany gifts and kaleidoscopes!

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